

INTERVIEWS WITH ADAM & THE ANTS BANSHEES

PATRIK FITZGERALD

NO & TORN

October 1978

Issue number 14

25p



ALSO INSIDE:

"ERASERHEAD"

BUZZCOCKS

TRASH ROCK BY JEREMY GLUCK

VENUE GUIDE

TERRORISM

THE ALTERNATIVE CHART

and loads more

RIPPED & TORN 14

October 1978

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also the
other way round,
black writing, white
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Hello and glad you
could make it, its a strange
issue this time, but I think
you'll like it.
The Ants finally make it onto
the cover, and they've got
the hallowed double page
spread in the middle because
this issue there's no poster.
It was supposed to be the
Slits but they



*Jean Caffene - are you still in London?

a) didn't send any pix in
time.
and also there was no room
anyway, it solved two prob-
lems in one to leave it out.

Also inside is an interview
with Patrik Fitzgerald plus
snippets of his lyrics which
is pretty good, and a short
edited version of a Banshees
interview that lasts for a
page.
And be the first on your
block to turn onto 'Eraser-
head'. A review inside, its
set to be the new Texas
Chainsaw so get in there
quick. Theres also the usual
crowds of reviews and art-
icles, and an exclusive pic
of the Ants pic sleeve of thei
r first single (out at end
of October).

The picture to the left is
an Allen Jones painting,
and its there for two reas-
ons. One, I was going to
mention that the Allen
Jones exhibition was show-
ing at the ICA at the same
time as the Who fans spread
and so it was almost like
the twin poles of what
influences punk, and
R&T.

Also its there to illus-
trate this bit:
Theres a fanzine

My playlist (and who I voted
for in the chart) is:

- | albums | singles |
|---------------------------|--------------------------------------|
| 1 Street Hassle - L. Reed | 1 Memory - Thud |
| 2 Rocky Horror S/Track | 2 Set Fire EP -
Patti Smith |
| 3 Blondie 1st | 3 Rock Street
Boys - Patrik Fitz. |
| 4 Suicide | 4 Solitary Confes-
sion - Members |
| 5 Only Ones | 5 Cheap Night |

Skid de Sades
choices were 'Love
Bites' by Buzzcocks,
'Stage' by Bowie and
'Cheap Night Out' by
Raped.

If the Brides of Christ
are
reading,
get in
touch!

from Glasgow called 'Chick-
en Shit' and one from London
that trivialise and cheap-
en S&M imagery by overuse
of blatant sexist pix and
stupid schoolboy remarks.

I wanted to comment
that when I use it I try
to use a modicum of subtle-
ty and taste, and intell-
igence. When S&M is treated
like a nudge nudge joke it
makes me very sa , and I
dont want any connection
between the two mentioned
pseudo-'Tit Bits' (but of
course its me Julie Burch-
ill slams for cheap S&M
sensationalism) and R&T.

I've just thought of
something, because its
hard to find fanzines these
days and even harder to
judge which is best to buy,
if fanzine writers send me
copies of their issues I'll
print a regular list of
reccomended 'zines and how
they can be contacted etc.
An L.A. fanzine, 'Flip Side'
wants to do the same for
the World, but this would
be more localised to, UK.

Anyway, as usual all
comments, and especially
chart votes (d'you see the
Clash are back to no. 1 in
the l.p. chart?) are
welcomed.

Stick together, we're pull-
ing thru'. See Ya.

Tony D. XX

the ones to blame:

editor - Tony D.
moral support - Skid de Sade,
Iggy Grant, Caris, Miss Nazi,
José, Johnny Waller (by post).
contributors this issue: Greg Bailey,
Jeremy Gluck, and Caris.
practical help comes from
Better Badges, with whom etc.
photos: were Jen Gibbs or where
shown. By the way Jen get in
touch with us, we want to know
what's happened to you.
And finally thank to all of you who
see punk as more than music, its your
appreciation that makes it all worthwhile.



SINGLES

the b-side is shown when that's been voted for as well. (Unless I forget).

- ▲ 1 Hong Kong Garden / Voices - Siouxsie & the Banshees
- (2) 2 White Man in Hammersmith Palas / Banshees
- (4) 3 East Sheen - Ol Level. Prisoner - Clash.
- (4) 4 Complete Control - Clash.
- (4) 5 Solitary Confinement - Members.
- (1) 6 Tilted John - Tilted John.
- (24) 7 Another Girl Another Planet - Only Ones.
- (10) 8 Suspect Device - Stiff Little Fingers.
- (20) 9 In A Daker / Newton Bomb - Art Attacks.
- (15) 10 Never Been in a Riot - McKnave EP.
- (6) 11 Read About Seymour - Swell Maps.
- (7) 12 Anarchy in the UK - Sex Pistols.
- (16) 13 TV 00 / Barn Leatherette - The Normal.
- (3) 14 14th Floor - Television Personalities.
- (8) 15 Day the World Turned Day Glo - X Ray Spex.
- ▲ 16 Bingo Masters Breakout - Fall EP.
- ▲ 17 5 X Sided 45 - Steve Treatment EP.
- ▲ 18 Puppet Life - Punishment of Luxury.
- ▲ 19 Spiral Scratch - Buzzcocks EP.
- ▲ 20 Cherie - Suicide.
- (21) 21 New Rose - Damned
- (22) 22 Kids Are United / Sunday Morning - Sham 69
- ▲ 23 Don't Dictate - Penetration.
- ▲ 24 Set Free - Pat Smith Group EP
- (36) 25 Love Song - Graham Parker.
- (26) 26 What do I Get? - Buzzcocks.
- ▲ 27 Top of the Pops / 2000 Rezzillos - Rezzillos.
- ▲ 28 David Watts / Wondour St - Jan.
- ▲ 29 19 k Mad / Youthanasia - Legions Buzzards.
- (33) 30 Nasty Nasty - 999
- ▲ 31 Sultans of Swing - Dire Straits.
- ▲ 32 Pills / Tell the Truth - The Lurkers.

the CHARTS

...as heard on the John Peel show! This chart is compiled from votes sent in by readers, that's you! Over a hundred people sent in two lists of their current (rather than all-time) favourite 101 p.s and singles, some just sent in a list of singles which is cool, we can't all afford albums.

All you have to do is send off your votes and you've helped keep Britans most accurate alternative chart that much more accurate. Only rules: 1/ Only punk/punk related stuff. 2/ Only records that have been released.

- ▲ 33 Emergency - 999
- ▲ 34 Identity - X Ray Spex.
- (17) 35 Safety Pin stuck in my Heart EP - Patric
- (25) 36 Music Machine - The Flat Fitzgerald.
- ▲ 37 John Cooper Clarke EP.
- (29) 38 In the City - Jan.
- ▲ 39 Shot by Bath Sides - Magazine.
- ▲ 40 Judy Says - Vibrators.
- (45) 41 Brickfield Nights - Boys.
- ▲ 42 Dangerous Rhythms - Ultravox!
- (13) 43 Nobody's Scared - Subway Sect.
- (35) 44 Backstreet Boys - Patric Fitzgerald EP
- (14) 45 Grod Save the Queen - Sex Pistols.
- ▲ 46 All Time Low - 2.3
- ▲ 47 Dot Dash - Wire.
- ▲ 48 Post War Glamour Girls - John Cooper Clarke.
- ▲ 49 Memory - Johnny Thunders.
- ▲ 50. Cheap Night Out - Raped.

ALBUMS

▲ - new entry (or wasn't in the chart last issue anyway). figure in brackets is that record's position last

- (3) 1 The Clash.
- (4) 2 The Only Ones.
- (5) 3 Fulham Fall-out - Lurkers.
- (2) 4 Another Music in a Different Kitchen - Buzzcocks
- (26) 5 Pink Flag - Wire.
- (8) 6 Never Mind the Bollocks here's the Things.
- (10) 7 Damned Damned Damned. (121)
- (22) 8 Spunk - Sex Pistols (bootleg)
- (11) 9 Real Life - Magazine.
- (25) 10 Suicide.
- (1) 11 The Image Has Cracked - Alternative TV.
- (14) 12 Black & White - Stranglers.
- ▲ 13 V2 - Vibrators.
- (13) 14 Easter - Pat Smith Group.
- ▲ 15 999 1st.
- (35) 16 Rattus Norvegicus - Stranglers.
- ▲ 17 Cant Stand the Rezzillos.
- ▲ 18 Lower in the Darkness - Tom Robinson Band.
- (6) 19 Times Up - Buzzcocks (bootleg).
- (17) 20 Horses - Pat Smith.
- (15) 21 The Modern Dance - Pete Dink.
- (20) 22 Street Hassle - Low Reed.
- (9) 23 Crossing the Red Sea with the Advents.
- (16) 24 This Years Model - Elvis Costello.
- ▲ 25 The Roxy London W.C. - Various.
- ▲ 26 Systems of Romance - Ultravox
- ▲ 27 Cygnide.
- ▲ 28 New Boots & Panties - Ian Dury.
- ▲ 29 Generation X.
- (12) 30 Velvet Underground & Nico.

(3)

So the Banshees make it straight to the top, but in the album chart it's nostalgia city.

START HERE

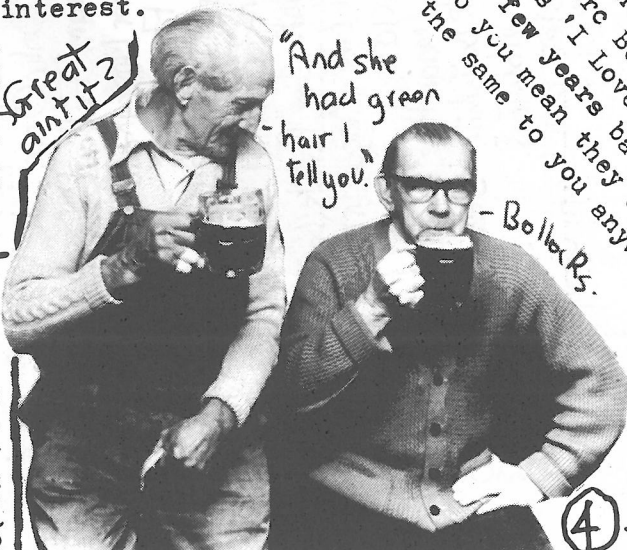
NEW HEARTS SPLIT! shock horror sensation. Ian Payne and guitarist Dave Cairns are forming a new band with a different name to play stuff "thats a bit raunchier than the New Hearts" More than that Ian wouldn't say.

With this new Jam single springing out of the woodwork at us, it made me wonder if they are going to carry on their Who copying by bringing the drummer on in a coffin. Talking about old Keith Moon, I was amazed now seriously so many people took it. I mean, apart from being a major influence on most, if not all, punk drummers large and small what did he actually do? Face it, the Who have been dead for years. I much prefer the way punk bands split up before they even reach the album stage, X Ray Spex, Tanz der Youth (although they're not punk really) being the latest 'name' casualties. There's nothing so dreary than a band dragging themselves around the circuit when their inspiration and imputashave gone.

Which reminds me, what are the Adverts doing these days?

The Clash album is now going to be called 'Take No Prisoners' (what can you expect with HM giant Sandy Pearlman hanging around?) and it contains a Joe Strummer tribute to the Baader Meinhoff contingent called 'She was only a religious zealot, but she sure scared the hell outa me'. But seriously folks if that fucking second l.p. doesn't come soon I'm going to lose interest.

Is this some sort of a joke?
This is a SIX in the morning
before I send it to the printers layout.



"And she had green hair I tell you."

- Bollocks.

HA HA HA ↓

Rumours say that (whisper it) the RICH KIDS could be in trouble if their album doesn't sell. EMI, having spent loads on promotion and loads of effort are beginning to wonder if its worth it. Other power-pop bands aren't being given a second chance, and all over London you can hear the sound of record contracts terminating.

And now for something completely different
New 999 album called 'Seperates' coming soon, hopefully it'll capture their



sound better than the miserable apology for an album the first one turned out to be. Only trouble is their last single. 'Feeling Alright With



the Crew' was utter garbage and deservedly did nothing. If thats their new direction they can shove it.

New Ray Campi single, 'Teenage Boogie', is the rockabilly song that Marc Bolan ripped off for his 'I Love to Boogie' hit of a few years back. (What do you mean they all sound the same to you anyway?)

Toten Rockabilly mention

I heard a rumour that RAPED are moving to Japan for six months (the country, not the group you fool), sounds strange to me, but as I don't want to be turned into

* Sean Purrell of RAPED
* pic by David Yurafitch.



likely to

poster

by 'Facebebe', 'Acrodabra', 'Kwest I'll wish 'em luck (they probably won't go now)'.
P.A.K.

Jane Fonda is my new wetdream I saw 'BARBARELLA' in colour and on big screen for the first time last month, an experience not to be missed.



Have fun and experience

THE Splits

④ I SUPPOSE YOU COULD CALL THIS A NEWS PAGE

THANKS A LOT SPLIT PEOPLE FOR SENDING ME A PICTURE FOR THE

New John Travolta/
Olivia Newton-John single
stunned me, to be frank. I
expected another disco dirge
, not a slab of Rocky Horror
type spoof-rock. I nearly
went to see it just to drool
over Olivia dressed in tight
black singing rock & roll, but
I've been told she only comes
on like that for the last
minute.

PATTI SMITHS poetry book,
'BABEL' is a touch obscure
for us thickos here, so the
first person to tell me
what Patti sings in the first
line of 'Set Me Free' can
have my autographed copy.

Met the ANGELIC UPSTARTS
THE OTHER DAY, just off
Portobello Road. The Upstarts
you'll remember made a record
called 'Who Killed Liddle
Towers', which I reviewed in
R&T12, but which didn't ever
get properly released.
The good news is that Rough
Trade are supposed to be
putting it out soon. They're
a very committed band, come
from Sunderland and are worth
keeping an eye or three on.



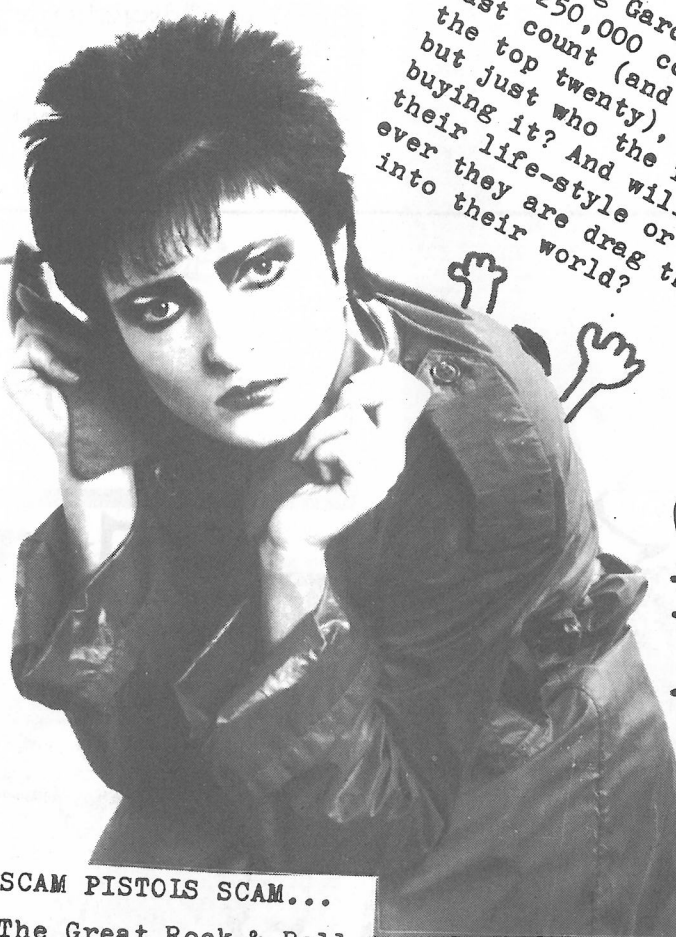
ANGELIC UPSTART (ARENT VUE 111?)

Shop in Upper Street,
Islington
Plug for RISING FREE
Anarchist book-

THE ALBERTOS LOS SOMETHING
's new single is great.
Called 'Fuck You' its saying
punk is still going strong so
fuck off if you're going to
moan about it dying. At least
think thats what its about,
listen to it yourselves and
see. Its their most tuneful
record to date anyway.
but I cant get one free.

in the R&T chart.
Hong Kong Garden supposedly
sold 250,000 copies at the
last count (and its still in
the top twenty), great news
but just who the fuck is
buying it? And will it change
their life-style or will who-
ever they are drag the 'Shees
into their world?

At press time Siouxsie was unavailable for comment on her entry at number one



Don't forget this bit! →

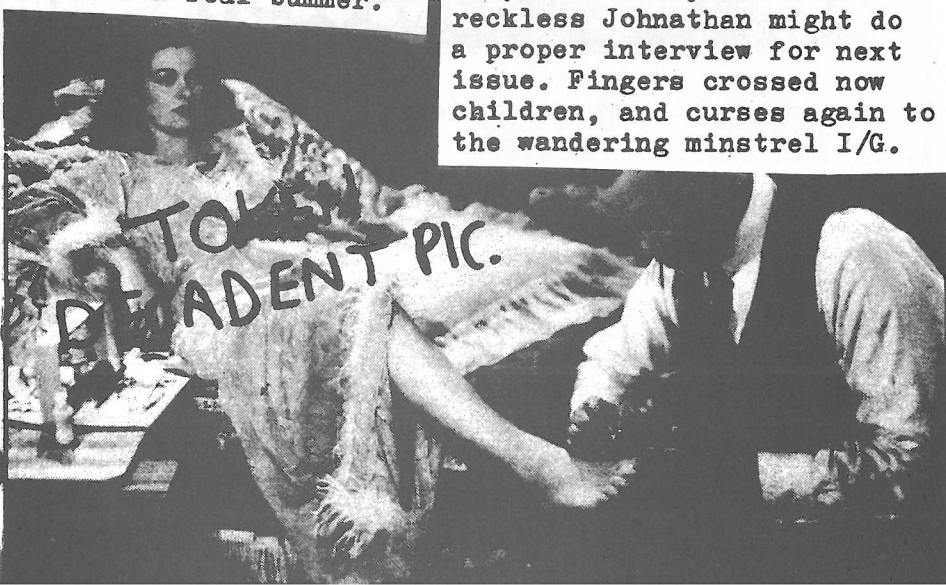
Look out for the
IDOLS,
the RICHARDS, MISSPENT YOUTH
and the wonderfully named
BRIDES OF CHRIST.

PISTOLS SCAM PISTOLS SCAM...

'The Great Rock & Roll
Swindle' is still being film-
ed, using lots of street
punks as extras. Vivienne
Westwood came down to one of
the Ants nights at the Marquee
and dragged off a dozen or so
young hopefuls, including
R&T person Iggy/Grant. From
what the cunts told me it was
great, free food, speed, and
money, he was supposed to be
here just now and writing
about it in detail, but he's
not.

From what I've been told it
sounds like it could be another
'Head', the classic Monkees
film, or else a real bummer.

What he's also carry-
ing around is a sort of inter-
view with John Lydon/Rotten
that he did at the Roebuck
when both were smashed out of
their heads. I can remember
that he said that he said
he was trying to handle
everything himself and cutting
out managers and agents and
all the various odd job men
who inhabit the rock & roll
world. I also remember that
Iggy/Grant got told that if
he got mis-quoted he'd get
his throat slit (charming!)
and so I'll venture no further.
If you're lucky tho' the
reckless Johnathan might do
a proper interview for next
issue. Fingers crossed now
children, and curses again to
the wandering minstrel I/G.



TOKEN
DEAD END PIC.

(5)

Advertisement

ATTEMPTED RELEASE DATE - OCT. 27th 1978

SF9



Karl Burns - Yvonne Pawlett - Martin Bramah - Mark E. Smith - Marc Riley



41B, Blenheim Crescent, London W11 2EF

Distributed by FAULTY PRODUCTS (address as above) and ROUGH TRADE DISTRIBUTION; Spartan Records; S.Gold; Lightning Records; One Stop Records; Bonaparte Records; Wynd Up; Scotia; Javelin; Terry Blood; Rock Bottom.



MOVIES

ERASER HEAD

review by:
Greg Bailey



"Eraserhead", a new American movie, has come to London. Not too many people have heard of it yet, but it won't be long before it's more famous than the "Texas Chainsaw Massacre" or "Autopsy".

"Eraserhead" is more like a nightmare than just a horror movie, a string of hellish scenes in black and white so horrible you can see the colour in your mind, especially the reds.

The movie is about a guy named Henry who has got all of his hair sticking straight up like he stuck it all in a drainpipe overnight. He lives in this dirty industrial area like a chemical plant in Bootle. He gets word from the whore across the hall that his old girlfriend wants him to come to dinner. He goes to her house in another part of the area and meets her fucked up family, a mentally vacant granny, a pinheaded father and a bitch of a mother. When Henry carves a chicken, it bleeds and kicks its legs. The audience was screaming like it was really happening.

After dinner, the bitch mother grabs Henry and asks, "Henry, have you had sexual intercourse?" and Henry says "I don't know, it's one of your business". Then the mother says, "There's a baby" and the girl says "They're not sure it's a baby". And the mother snaps "It is a baby. It's just premature".

7



Henry and the girl move in together. Then they show the baby... It looks like the kind of half human half reptile they keep in jars of alcohol in medical colleges, more horrible looking than any Hollywood fake. The repulsiveness of the baby drives the girl away, leaving Henry to take care of it.

But the baby drives Henry crazy. He has a number of horrible hallucinations. In one of them he imagines that the baby causes his head to fall off. A kid grabs his head and takes it to a pencil factory where it is converted into erasers. He fantasizes again and again about a blonde with two large tumours on her cheeks who dances and sings about heaven.

Finally Henry decides to kill the baby. Even though the baby is split open and blood and guts are flying out of its body, it doesn't



die. The head and spinal cord attack Henry in what has to be the bloodiest scene ever filmed.

The pseudo-intellectuals are trying to find "symbolic" meanings in it, but that can't ruin it for the rest of us. Go and see it.

EMBER KIDS, YOU READ IT
E FIRST!!

Souixse and the Banshees

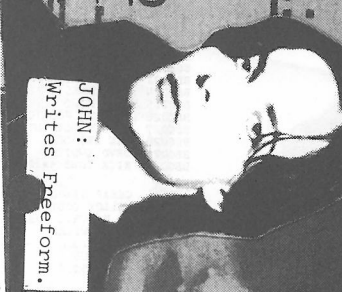
Polydor

The BANSHIES album is due for release and October. As one of the three bands left in the UK with any credibility whatsoever, rave reviews are assured. The album is recorded at Rak, mixed at De Lane Lee, with Nils and the band producing aided by Steve Lillywhite (dig this) as engineer.

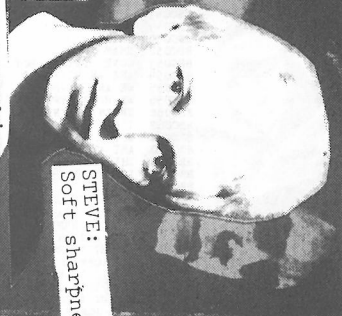
KENNI:
Not fragile, Feline



JOHN:
Writes Freeform.



STEVE:
Soft sharpness.



They all wear Lewis in Russia now... its something you understand, you just do it. At Polydor, they're still frightened of us. We have so much control.

(She purrs). In a flabby land o' the bland chart, in the year when "people who know" said punk was dead, the original and outrageous Banshees throw it back at Striaight City with a single that climbs from zilch to number five in as many weeks.

roadie who reads Ginzberg and a manager who thinks the next Malcom McLaren?

The abuse of democracy in the new and difficult world in which they found themselves, not by nature politically minded, reluctant to take on themselves the demands from its citizens. "The democracy which a true democracy de-

IT MUST NEVER HAPPEN AGAIN



S: He wouldn't come first... he wouldn't dare. S: He wouldn't buy him a jacket like She's his wife and she'd be his special jacket (Polydor Person's). It'd be his special jacket and he'd have to wear it.

(VOICES)

K: We coulda put keyboards and things on it... U: ... it wouldn't be us, it wouldn't be honest... S: Its good to leave things out. That way people have to use their imaginations.

John: "We did this interview on Radio One. We said that none of us listened to the radio. They all freaked out up dream lives around Capitol Radio or whatever... its just pathetic."



background is KLUSS's Lipstick in Plastic (c.1986) Souixse prefer: men read poetry to trading themselves reflections on secrets of de corrupt psychopolis. There is 30...

"I dreamt about the heart shaped pool at the Valbonne ... about being the gogo dancer and dancing and dancing ... and then pulling all of them in by their stupid black ties and drowning them..."

In the forties they used to say " Lets have a look down there then"... Can you imagine, talking about childbirth like that then. I think people are too geared up to getting married and pretending their normal...too many people have children for the wrong reasons.

C: Do you sympathise with the womens movement?
S: I'm not part of any movement. I'm an individual.



I put a curse on Sid. (Vicious). Its started already. He's gonna go blind. He's already loosing his sight in one eye. He killed a cat. He deserves it...

Do you remeber Hospital operations on Tee Vee ? If I hadn't been in this, I'd be a surgeon.

The first record Souixse ever got into was Holst's The Planet Suite.

The Isadora Duncan of the noo Wave extinguishes yet another Nicotteenette... "perhaps when there's no one left who remembers the war..." she sighs.

Souixse doesn't take drugs. And none of the Banshees are into the slow dazzle of fast money and young glamour.

LETTER

SERIES 'A' / 30p

BBA001 JIMI
BBA002 HOLIDAYS (PISTOLS)
BBA003 MISERY (PISTOLS)
BBA004 RAMONES PUNK ROCK
BBA005 BLOWIE ORIGINAL
BBA011 BOB MARLEY
BBA014 COSMIC DOPE
BBA016 GRAHAM PARKER
BBA017 SEBASTIAN DELUXE
BBA018 HAWKIN WIND
BBA019 HAWKIN WIND MASTERS
BBA020 HAWKIN WIND AMAZING
BBA021 HAWKIN WIND RITUAL
BBA022 BOWIE STITCH
BBA027 BOWIE CLOAK
BBA030 PURRY FREAK BROS
BBA031 FAT FREDDY'S CAT
BBA032 G. DEAD TOIT
BBA033 G. DEAD SKULL
BBA035 CANNABIS INDICA
BBA036 OH
BBA042 CONGO FLOATING ANARCHY
BBA043 DR. ATOMIC
BBA051 TV TUBE HEART
BBA059 SEBASTIAN No. 2
BBA060 MARTIAN LIP DELUXE
BBA061 PATTI BETHOIE TH. NIGHT
BBA062 WAYNE COUNTRY
BBA063 GATE ADVERT
BBA064 PLASTIC BERTHEND
BBA065 SIOUXSIE OVERGROUND
BBA066 HERE AND NOW
BBA067 MOVE UP TROTSKY
BBA068 JACKSON POLLOCK (6)
BBA069 DOLL BY DOLL (ARTAUD)
BBA070 SO MANY POOLS (SIOUXSIE)
BBA071 TAX APPLIED FOR
BBA072 SIOUXSIE SPECIALS
BBA073 PRESLEY SPECIALS
BBA074 LOU REED SPECIALS
BBA075 MOVE OVER HIPPIES (SODS)

SERIES C 20p

BBC001 CLASH POLICE
BBC002 RAMONES EAGLE
BBC003 HOTRODS
BBC004 BLUE OYSTER CULT
BBC005 MC 5
BBC006 NO HEROES
BBC007 ACID PUNK
BBC008 THE BOYS
BBC010 I DON'T CARE
BBC011 KEEF
BBC012 SNUFF ROCK
BBC013 THE MODELS
BBC014 RADIO STARS
BBC015 MOODY ELVIS P.
BBC016 999
BBC019 ANTS NO.1
BBC020 COUNT BISHOPS
BBC022 JIM MORRISON
BBC024 BUZZCOCKS
BBC025 ANTS NO.2
BBC026 BACK BY PUBLIC DEMAND
BBC027 ART IN REVOLUTION
BBC028 THE WEIRDOS
BBC029 DEVO QUOTE
BBC030 NICK LOWE HALFWAY

BBC031 CHEAP STARS
BBC032 YELLOW COSTELLO
BBC033 MR NATURAL INSANE
BBC034 ROGER WILKO
BBC036 DR FEELGOOD
BBC037 THE LOUS
BBC038 FIRST SQUIRT
BBC041 R.A.F.
BBC042 A.T.V.
BBC043 ANTS NO.3
BBC044 U.K. SUBS
BBC050 ZAPPA
BBC052 SHAM ARMY
BBC053 CONEY ISLAND BOY
BBC054 ARE WE NOT MEN?
BBC055 WE ARE DEVO
BBC056 WE MUST REPEAT
BBC066 SPHINX TWINKLE
BBC067 I'M A LADY SO
BBC068 YOUNG BUCKS
BBC072 ART ATTACKS DALEK
BBC071 THE MEKONS
BBC072 I LOVE TO BOOGIE
BBC073 XTC B/W
BBC074 WHITE MUSIC
BBC075 GREGORY ISAACS
BBC076 SONIC'S RENDEZVOUS BAND
BBC077 ROCK ACTION
BBC078 ROCK TO RUSSIA
BBC079 THE NORMAL
BBC080 BUT IS IT NORMAL?
BBC081 OF COURSE IT'S NORMAL!
BBC082 SEARCH & DESTROY
BBC083 NICK JONES
BBC084 ENEMY OF THE STATE
BBC085 ANIMAL LIBERATION
BBC086 BLAST FURNACE
BBC087 JAW N.O.W.
BBC088 POLY STYRENE
BBC089 NOSTALGIA IS DEAD
BBC090 TALKING HEADS
BBC091 PSYCHOKILLER

BBC092 MAGAZINE
BBC093 NINE NINE NINE
BBC094 ACTION TIME VISION
BBC095 JOY DIVISION
BBC096 THE XITLES
BBC097 PERMATION
BBC098 WARSAW PAKT

RED GOLD AND GREEN SERIES 20p

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JAH004 JAH/PEACE/LOVE
JAH005 WADADA
JAH006 WHO SEH
JAH007 GC DEH
JAH009 COLOURS
JAH012 ETHIOPIA
JAH013 FORWARD
JAH014 PATTI
JAH015 MARCUS GARVEY
JAH016 SEEN
JAH018 I & I SURVIVE
JAH019 ROOTS ROCK REGGAE
JAH020 ONE LOVE
JAH021 SOON COME
JAH022 STRICTLY
JAH023 OH LORD

SETS

SET001 LOVE YOU LIVE (14) £2
SET002 POPART NO.1 (12) £2
SET007 POPART NO.2 (12) £3

SEND TO BE..... LONDON W10 OK

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EUR 20p
REST 30p

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WE NOW DO A STALL OUTSIDE 286 ON (DRY) SATURDAYS,
AND INSIDE THE ROUNDHOUSE ON (MUSICAL) SUNDAYS.
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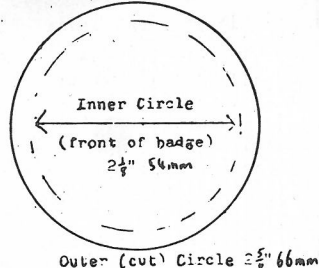
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THE ANTS IN BELGIUM

A year ago, in September '77, I interviewed Adam Ant. It was his first ever interview and it served as the generally accepted definitive interview with the man, a year later I went back to talk to him to see how things had changed, attitudes altered and things.

With their single on the verge of being released and

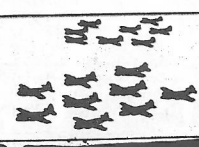
the album to follow this is an important time for the Ants. As last time, the interview lasted for nearly two hours and here it goes...

Tony: Briefly, how have the Ants changed since last year this time?

fid

Adam: Groupwise, Jordan parted company to do film work, which left us a bit distraught for a time. The Kid and then Johnny Bivouac both dropped off at various points and we gained Matthew, who is 17 years old and the best guitarist I've ever had.

ADAM &



Also I've changed my attitude to the fans since the last time we spoke (last year he said, "I don't like audiences at all...I just ignore them"). We now have a really hard core, devoted lot of kids following us who are the most stimulating bunch of kids. If they represent the future age then its going to be really excellent because they are just the most unique, well dressed, individualist types I've ever come across. I've never seen an Ant fan in the same t-shirt twice, and they're always hand made, its very encouraging. They've made a difference to me, made me feel stronger. Its not better now, its not worse now, its a year later. Had I done the songs I'm doing now a year ago it wouldn't have been right, and the songs I'll be doing in a year from now will be right then, but not now.

to play any set, myself. I mean we must have played 'Surgery' 200 times now, its hard to sing it with any feeling and I never want to start going thru the motions.

Tony: Whereas last year you'd be thrashing around amongst all this energy aimlessly, now you seem to be getting control and aiming in a particular direction.

Adam: Well, I cant really tell, the sets become longer. I want to have enough energy to turn it on like crazy after having done a whole show, and just go on and on and on. When the audience has had enough and you come on and do another eight, that really wipes 'em out.

I can turn it on anytime, just leaping around, but I'm thinking about the words,

about the way I'm moving and I'm just trying another way, another approach which obviously you find not as stimulating. But then I could argue that the format of your magazine has tied up immensely in a year, and a magazine I could only find by hunting in specialist shops. I can now go to the newsagent in Netting Hill and buy. I might argue that its not as spontaneous as it was but I'd have to be pretty short sighted to see that because I still think the essence of what you do is the same. Its still got the same attitude, and I don't think my attitudes changed one iota either. I just hate more things, but I'm keeping quiet about them for now.

Tony: About your lyrics, you're writing less about sex now and more about, uh, Kennedy, general things.

Adam: The Kennedy one was just another case of a very strong image of that picture of him getting his brain shot out, and then I learned more about him. Like his brain came right out of his skull and onto her lap, and he was knocking off Menree, and he was into depe and soft drugs. And he was the president of the States, it was a very bizarre situation.

The sex stuff, I felt a bit of a closet queen at one stage, people just wanting

me to come out of my closet, sing my little song about S&M and rubber, and jump back in again. 'Whip' and that, they're all there on the album but you have to move on. Sex is basically the drug, but I started to realise that the energy I was putting into the actual songs lyrical

content, being overtly sexual was not enough, I had to go onstage and do it. Thats why I think its slowed down a lot, songs like 'Red Scab' and 'Physical' are pure fuck songs, especially 'Physical' thats a bed number, it has to be done, its a grinding sort of song.

The title of the album is: 'Dink Wears White Socks'



There was a whole void, just after Jordan left, where we started doing stuff like 'Cleopatra' because I was in a rut. Another reason its slowed down is because I wear a guitar on four numbers now, but I'm glad I have it because musically it creates a powerful sound. Theres more variation than there was a year ago. If I write a song now, we do it and it turns out to be great then it'll go on the album. I don't want it to be just the Ants set like everyone else usually is. The Adam & the Ants album is just going to be Ants music, old new borrowed and blue, and its gonna fuck a lot of people up. Its gonna be an album they've got to listen to. Just listen to the album, thats all.

Tony: What do you find is influencing you these days, outside of music? You mentioned those Futurist Manifestos...

Adam: Yeah, I'm interested in, still interested and done a lot of research on Japanese culture, and Indian and Islamic stuff. I've been to see a few exhibitions, both Chelsea final year art student exhibitions, and found that the new wave is reflected in a lot of the sculpture there, its refreshing to see somebody the same age as you doing work that is really inspiring in another medium.

Tony: Did you go to the Allen Jones exhibition at the ICA recently?

Adam: Yeah, you can see where I got my inspiration couldn't you? I had dinner with Allen Jones, thats one of the big things I've done since last year.

Also over the past year a major influence has come from the Doors, I've been listening to more and more Doors, which probably accounts for more emphasis on my lyrics.

Adam: "One thing that really killed me inside was the Reading Festival. Everyone who played on that bill copped out 100%, sold you out.

Reading Rock Festival starting on Friday. Often a mud-bath and invariably subject to adverse criticism, it might not compare to Black Sabbath, but at least the great British New Wave is represented. The great British Sham 69 and Penetration. Outdoor music festivals are ...the worst, this musics from the small clubs, the street. Its not peace and love. It sickened me, I was fucking sick y'know, how can people like Patti Smith do it? Its like putting really good paintings on a stage a mile away. Reading Festival just made me shut off, "right we're on our own boys" because they've all sold you out.

"I feel now I try twice as hard. I've told you I try 100% and its still 100% at every gig. I mean that is my word, my professional pride, that is what I live for. When I say 'Me' I mean 'us', the group.

Over the past year we've had more shit thrown at us than Richard Nixon. We've had to put up with a lot of nasty crap, I know for a fact that the boss at NME has got it in for me, I've been told that. Thats cool, I have declared a personal vendetta on the national press, yeah? I got a letter from the guy who does the 'Anarchy & Chaos' fanzine from Stockholm, Sweden and I want to read you some of it,

"pointless interviews and mentalities are too common amongst the established press, it worries me when fanzines adopt this attitude.

Established music hacks do things because they have to, thats what they're paid for, on the other hand fanzines do things because they want to do them, and dont give a shit about sales figures.

When you're independent you can put a lot more care in and thats when music journalism becomes fun to read again.

"Whats up in London then? Whenever I manage to get John Peel on the radio I get Siouxsies 'Hong Kong Garden'. I sent them a question sheet similar to the one I sent you, this was about four months ago and I still have no answer. I'd appreciate it if you asked them, if you have any contact with them, about it. I'd really like to feature them in the forthcoming issue".

Now I just think thats unforgivable, personally. I'm working my butt off seven days a week, I had to write a reply to that guy. If I recieve a letter at my management company (shows me a pile of letters) they're given to me the minute they come in, or heads roll.

Theres no excuse for only going to the Nationals, screw 'em Tony, fucking screw 'em. An Ants kid came up to me and said a lot of the reason why they come to see us is because everybody hates us.



Tony: Have you changed your attitude to writing songs? Even the old songs are rearranged slower now.

Adam: I think that all revolves around experimentation. When Matthew joined there was a whole new sound in that department. And also from the point of view of the show, and of my development as a performer and singer, I'm a much better singer now than I was a year ago, I'm much fitter than I was...

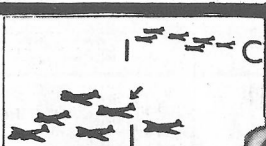
Tony: You may be fitter but you dont show it onstage anymore, you dont move as much.

Adam: I would agree with you on one point and disagree on another. I agree with you that on face value it looks that way, but theres more effort goes into a sort of stance position and moving your torso around controllably than goes into leaping up in the air. I can still leap eight feet in the air from a standing position, but I'm experimenting. I want to be able to do both. Witout this experimentation, this moving on, there'd be no development.

I get a lot of feedback from the fans, I ask them what do they think of the new stuff, what do they think of this jacket, because I want to know, y'know?

"Heiße Baby" was a big step for us as an opener, because everyone expected 'Plastic Surgery'. I dont want to end up having to do an 'Ants' repeteire before I can get down to doing my own songs. I think a years enough





THE ANTS

Tony: That's a good point, a lot of punks might be siding with the Ants because punks get slagged off now as much as the Ants while groups like the Clash are called "rock groups". Are any of the band writing stuff now? Do you think you'll ever feature songs by them?

Adam: The thing is (pause) it's like a machine, the Ants. I've got such a lot of numbers to do that they basically arrange them with me. Their importance is they arrange and create the Ants sound, and that takes a lot of time believe me. They put a lot of suggestions in but essentially it's still me lyrically.

Tony: A lot of people might say you're too dogmatic...

Adam: Dogmatic is a better word than bossy. It's a very similar situation to Bryan Ferry and Roxy Music, Steve Harley & Cockney Rebel. But the Ants, we work all the time and I can say without thinking twice it's very mutual. Without them I'm on square one, and vice versa. I don't look at it as them and me, I look at it as 'us', but I'm the face they sell it on. It's insulting when people say they're just my backing band. We're a band, an experimental band. They are as devoted into this as I am. I never thought that in my whole life I'd find one person, let alone three people with my obsession.



Tony: About that page you did in the last issue...

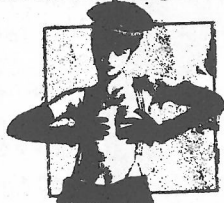
Adam: A few people have come up to me about that and said "oh you're really into swastikas" and I say well did you read the words? When they come back after reading it they say, "we can see its anti, now". On that page I had an opportunity of doing a thing saying how horrible nazism is and how I don't touch it, but I think it's a far more strong thing to just show how stupid the things I'm accused of would look in reality. I think you have to fight fire with fire.

Tony: I want to ask you about image. Last night you came on in a light blue shirt and black leather tie, it looked very much like a military

pe thing, was that the effect it was supposed to have?

Adam: To be quite frank with you I'm inbetween...I'm having some clothes designed by these artist friends of mine. I'm searching all the time for my face, they accuse me of being 'chic punk'? That's great, I'm a chic punk, I admit it, I'll always be a chic punk because I believe it's a performers duty to get onstage and look fucking good.

Anyway, I've had my beautiful leather jacket stolen, my trousers stolen, my t-shirts have been stolen off me, I've been forced into a situation of changing my look! I started doing the Charlotte Rampling look,



went out of that, I ripped the crutch out of a pair of girls tights and put them on as a t-shirt and that caught on, which was very rewarding; the thing is, when you see me next time you don't know what I'm going to wear do you? Do you think that's healthy?

Tony: Its healthy...

Tony: The most extreme was at the Rock Garden when you had that metallic gold face and the coat. What gave you the idea to paint your face?

Adam: I don't plan it that much, I usually just think of it and do it spontaneously that night. Somebody gave me some gold make-up and I just thought I'd do my same make-up in gold, change my eye-level. I wore that mack a lot in Europe, think its quite nice, had me jacket stolen anyway.

I think all Ants fans are chic punks, chics a nice word. Punks want to look individual and thats chic.

The point is unpredictability. Thats what the single is, thats what the whole things gotta be.

Tony: Is that why you stopped playing 'Parisians' onstage, so that no-one would expect that to be the single?

Adam: The reason we stopped doing 'Parisians' was because we wanted to play the stuff thats gonna be on the album. I really sincerely do not want a situation where the first Ants album contains two or three tracks already released. 'Plastic Surgery' will be on it but that will be totally revisited because we hate the version on 'Jubilee'. That was out of our control, that was a mistake but there you go.

Tony: Its okay saying that now but in two years time, I mean now everyone wishes 'Virginia

Plain' was on Roxy Musics first album...

Adam: That is a point, but then again that was one of the things I admired about Roxy, Because I rushed out and bought the album thinking it was going to be like 'Virginia' and it wasn't.

Tony: Do you want to talk about the album?

Adam: The albums I'm styling our album on, everyone does but I admit it, no-one else does, cos I've got heroes, as you know. I've got another one by the way, the singles dedicated to Rudolph Schwarzgogger who was an artist, a body artist. He ended up castrating himself as a work of art and had it down on a video. I've written a song about him, he's the most amazing person.

Back to the point, the albums I'm styling it on are the first Stooges album, first Modern Lovers album, first Roxy Music one, it'll be another first, and really raw.

I get scared of a commercial sound, but on a single

you need it. Look at the Banshees single, very commercial, very catchy. It comes over on the radio which is very good, an achievement.

Tony: Have you thought about TTV, things like TOTP, Revolver?

Adam: Love to do 'em.

Tony: How would you dress for it? Would you go on in a classic Ants pose? Or the raincoat?

Adam: It depends on which song we'd do. I'd rather do a video like X Ray Spex did so that you give them a package, because that is the only way you could deal with it. If we did 'Parisians' it'd be set in a cafe, a whole set piece properly done. I'd use the facilities I haven't got live, because the people who wanna see us know what we're like live and it'd be a change for them.

Tony: Have you thought about films again after 'Jubilee'?

Adam: No. Jubilee's turned out to be more of a hindrance than a help, it held me back for six months. Also it did me a lot of bad because EG now own the rights to 'Plastic Surgery' and 'Deutsche Girls', and can infact stop me re-recording them for two years.

So it cost me dearly, it was a mistake. We all make mistakes, its good to make 'em early on though.

I'm looking at it in the long term Tony, we'll have a few more annual interviews, we'll both develop and change. Somebodys got to look at it in the long term, I'm a lot more optimistic now, even tho' its harder now...

Tony: It is?

Adam: You must be joking? Answering these letters,

I mean this week alone I've designed a logo for the single had to go and choose a load of publicity photos, I've had to meet photographers twice, I've had to sort out a press release. Its a lot to do, with two gigs and two rehearsals as well, its a busy time. If you don't do it yourself though its never how you want it.

Tony: Do you still go and see films a lot?

Adam: Yeah, all the time. I saw the best film in the world the other day, 'Eraserhead', its the sort of thing you go and see twenty times. Its a masterpiece, its like Kraftwerk and the Residents and the fifties gone very very wrong, all in black and white and fantastic.

Tony: I was bringing it round to 'Eraserhead'. Is that the sort of film you generally like? Pink Flamingo's type things?

Adam: Well, I like Pink Flamingos, I met John Waters once, he came to see the Ants and thought we were really funny. But that sort of thing was at its height ten years ago y'know.

Tony: Are you going to write a song about 'Eraserhead'?

Adam: I was thinking of it, but I was watching the guy in it a lot and put his expressions into 'Boil in a Bag Man' last night, he had this very puzzled look. Thats where I get a lot of it from, watching people. I haven't had any dance or theatre training so I have to pick it up from watching. I take moves from the fans dances, and they modify it and take it back.

Tony: Is there anything else you want to say?

Adam: At the bottom of every set we do I just put 'music for a future age' and thats what its all about. I'm very optimistic about it and I don't think its gonna end up a blank generation, quite the opposite. And with any movement, as soon as people start to say its finished its because they're scared. Nick Kent and people want to get rid of it because they can never be a part of it. They want to be, sad, but then they're very sad. But then they're very cheeky, and they're gonna get it back a 1,000 fold.



LIVE In LONDON by Tony D.

To start off this live page we have Patti Smiths press conference at the ICA. As you can see from the pic taken opposite she turned up in dress and boots and answered questions on her hair (cuts it herself), her exact date of birth (30th December, 1946 at a minute past six in the morning you astrology freaks) and her favourite TV show ("since they took 'The Saint' off the air, I got into 'Star Trek' for a while but my new favourite is 'Hawaii 5-0'"). (Is this really necessary? No!)

THE SLITS/ DOLL Aklam Hall.

The Doll were an XTC type bunch, improved from the last time I saw them (at the Vertex, ah memories) when they were unlistenable, the girl singer still plays this leopard skin painted guitar and its still the best thing about them (although the guitarists blue lurex jacket came close). The Slits were as chaotic as you could expect, and great at it. Their enthusiasm knows no bounds, creating an electric atmosphere that transformed the dingy Acklam Hall into a real concert hall. Ari Anna still hasn't learnt how to be professional, and its to our benefit, even tho' off-stage she still seems to be clique-obsessed and desperatly-hip. They only played for thirty five minutes, leaving a disgruntled crowd behind, but it was a wise move, when your is in your chaos you afford to drag it out long.

Patti Smith

Gene
October

THE MEMBERS Marquee.

Very rough and ready group, zilch clothes sense (they come on like it was a rehearsal) and a lot of their songs are forgettable, but songs like 'Soho Agogo' and 'Chelsea Night Club' show they've used the old neddle a bit. They also do a good cover of Larry Wallis's 'Police Car'. These songs work best because they utilize the naive yekel sort of voice or the lead singer, which they also do for their classic single 'Solitary Confinement'. That is the highlight of the show, and they pad it out to about eight minutes with more rants about "moving up to London from Camberly", for once this stretching out works. They're a band who could develop into a great band, but just now their high points are a bit too scarce. I'd go and see them again tho'.

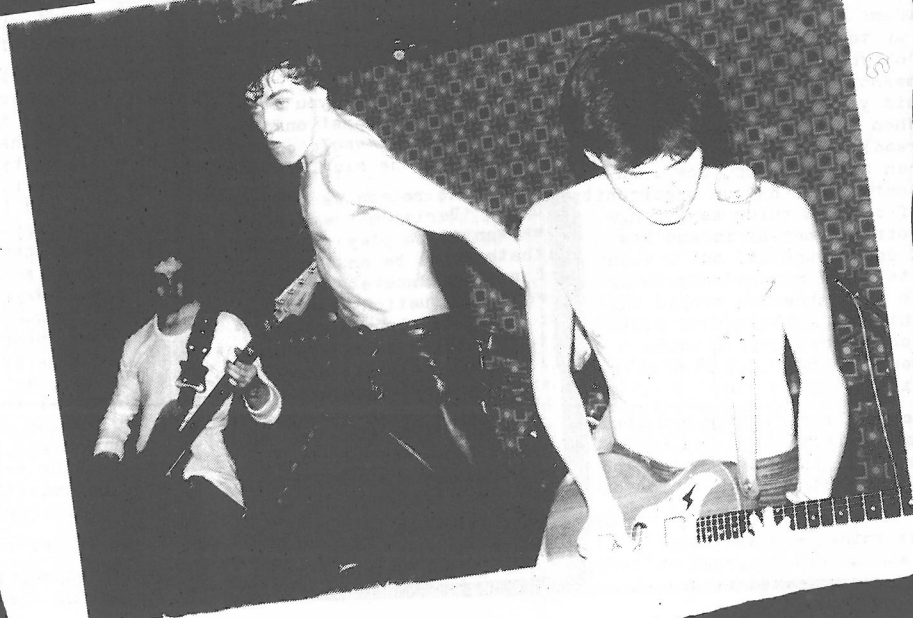
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ZONES

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THE CLASH

THE SKIDS / THE ZONES
Music Machine.

The Zones came and went like a second rate Rich Kids, and thats not exactly what we want.

The Skids on the other hand were rather good. They had the sort of clothes sense you can only get from spending your formative years in Dunfermline (a friend of mine got bottled there once), although judging from the pic opposite maybe it was just a bad night.

Their songs however were very dancable, very poppy hooks matched to a heavy rythmn. A bit like City Boy but with real colour and depth to it, they had about four of five songs that were really good (dont be fooled by their dreary new single) but I cant remember the titles because, you see, during their set I got picked up by a German fraulien and my attention sort of wandered. They're the first scottish

band I've seen who would benefit from spending time in London, the only band with potential that has the guts to explore and experiment from Scotland yet.

PUNISHMENT OF LUXURY/
LEYTON BUZZARDS.
Music Machine.

This was the third time I've seen the Buzzards, and each time I've liked them less. Their heavy metal meets power pop has begged them down. I like their 'I Dont Want to Go to ART SCHOOL' but hate the sentiment ("I dont want to be a graphic designer, I want to be a coal miner"). Punmilux? This buncha aging losers churning out their redundant rock cliché riffs under the guise of (gaspo) theatric rock should just piss off back to Sheffield where they belong.

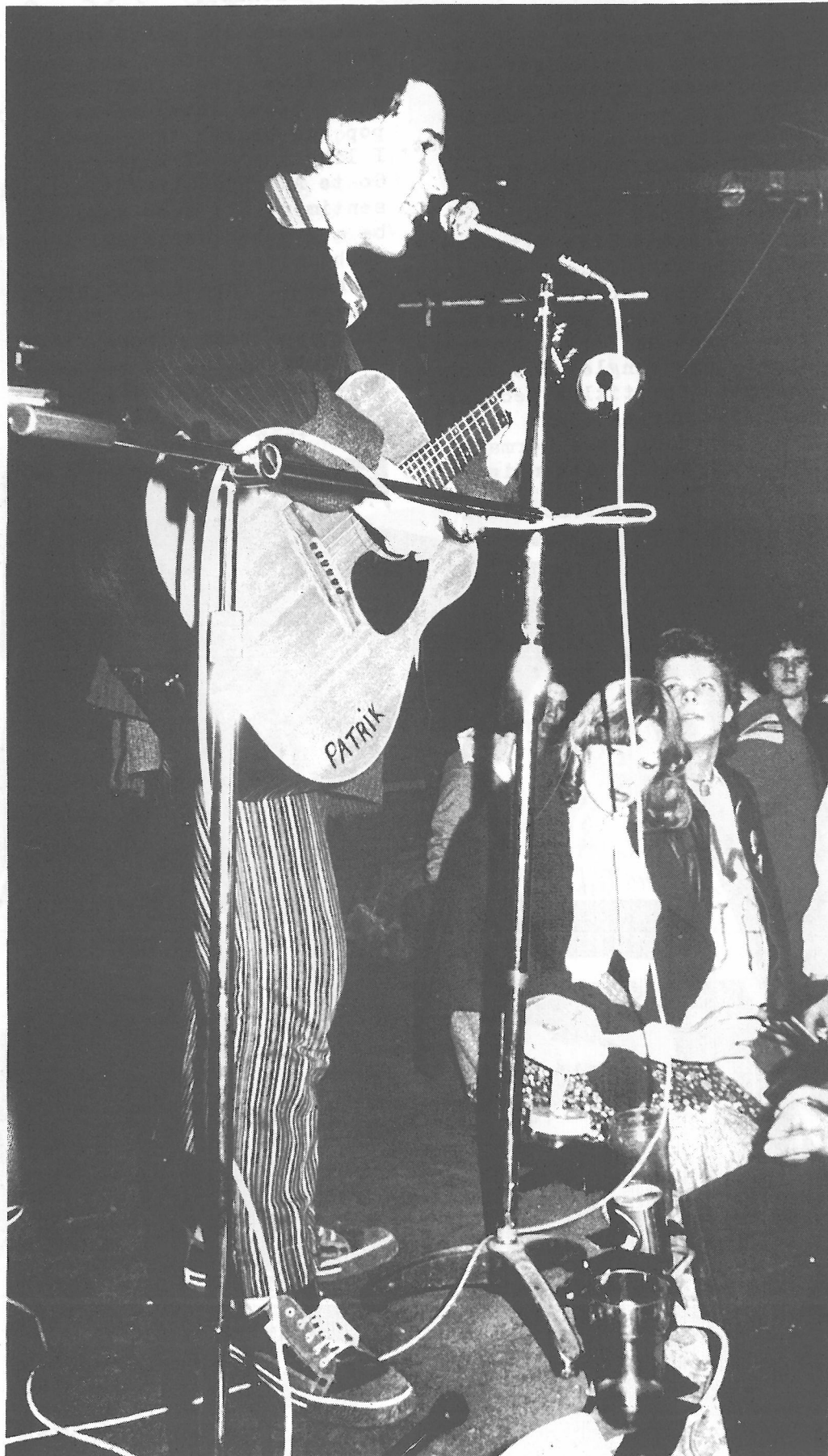
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The Life & Times of PATRIK FITZGERALD.

by Tony D.



Patrik Fitzgerald, the little guy with the battered acoustic, churns out his chronicles of the British way of life with a punk perspective that seems so refreshing to me after the plastic fantasy lyrics that so many are hacking out these days. Fantasies all well and fun if its done properly, but if I hear one more of these Hot Rods type 'Living on the Street' man songs, well you know what I mean.

His lyrics have that child-like quality of clarity, cutting straight and true with words or phrases that you just wish you'd thought of first. I've quoted a few songs in this interview but their full effect is lost just reading them, try and imagine Patrik's phrasing and strange vocal anyway and you should get some idea.

In an effort to get to the roots of what makes a whap turn to this as his vocation I asked him about his past.

After going through the mandatory bedroom guitar hero phase ("All the neighbours hated me. The lady next door came round on the verge of a nervous breakdown, almost crying saying, 'we've had to put up with this for the past five years and we're not going to have it anymore'") he decided he wanted to be in a group.

He got into punk when a friend who'd been going to see the Pistols heard him playing his songs and told him they sounded like punk.

Then he went to audition for the legendary LONDON SS... "They wanted strange looking people so I attempted to dress up and looked extremely silly. They were playing Stones kinda stuff, and wanted me to play slide guitar so they could do Stonesy blues things. I only went to one audition".

⑥ For awhile he became an actor "in this shoddy little theatre group that didn't have any money. I enjoyed it though, they had good plays, general sort of

things. I was there for about nine months immediatly before doing this".

He started playing acoustic versions of his tunes when he turned his hand to busking, mainly because the groups he had been in didn't want to do them.

"I heard Small Wonder were starting up a record label so I bought in my songs and Pete (S.W. supremo) liked 'em the way they were, on the acoustic, so I ~~xxx~~ thought I'd just stick at it. Quite simple".

"Both 'Backstreet Boys' and 'No Fun Football' are two and a half years old:

~NO FUN FOOTBALL

Its no fun getting sliced in two by a railway train,
Its no fun getting thrown down stone stairs with parts of you in flame,
Its no fun keeping memories in the form of scars,
And an autograph doesn't seem the same when its written on a plaster cast,

Its no fun getting chased down the street when you find a blind wall,
Its the back of a pub, crates of beer bottles and that is all,
You scream, but at that moment the home team almost score,
You'll give up your fan club membership,
Your scarf, but no,
They want more.

As well as singing, onstage Patrik will frequently whip out a bundle of papers and read out some of his poems and short stories.

"I like writing poetry more, maybe because there isn't any pressure on me to do it whereas I have this pressure on me to write songs.

Its more demanding for people to listen to as well, which is quite good. Sometimes you get the best reactions when people dont like what you're doing. If you're popular theres a danger people will automatically respond in a good way to what you're doing".

"I wrote 'Wandered Lonely as A Punk' last week, it just seemed such a silly line.

"Its based mainly around a letter somebody wrote to me from somewhere saying 'we aint got any punks around here, I'm the only one and nobody ever talks to me', and stuff like that:

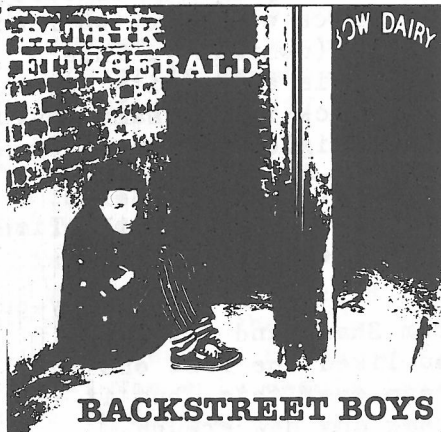
I WANDERED LONELY AS A PUNK

I wandered lonely as a punk,
That could not find a crowd,
They're there somewhere,
everywhere,
But here, its not allowed.

I sit here in my quiet corner,
Listening to all their scowls,
Despising their lifestyle,
Of sexy noises, drunken howls.

A lift home in his car for her,
If shes lucky, lucky her!
I could sometimes happily become,
The local mufderer.

Victim of their lack of feeling
Victim of their lack of brains,
I wandered lonely as a punk,
That could not find a crowd.



BACKSTREET BOYS

"Music was my escape route when I used to live at my mothers house. My sister used to live there with my nephew, who was a little baby, and it was always screaming and things all the time. Whenever I felt like getting away from that I'd dive up to my room and either play my guitar or records. Its always been important, but I've never been devoted to any one group."

What are your favourite records just now?

"I like the Polices new single, believe it or not, the Skids new one, Little Nells, and a lot of reggae.

"The new Raped single I like, and a lot of X Ray Spex stuff, and I've been

turned into a Who fan recently by someone playing me all their records.

"David Bowie was pretty important to me then, not now though, I used to like singing to his songs so I could practise singing in an English and not a phoney American accent."

Do you go and see other bands much these days?

"When I have the time yeah, the Music Machines my favourite hanging out place now",
Its the only place left for that now really, I say.

"Yeah thats the trouble, thats what gets me. Theres the White Hart in Acton thats supposed to be good, but I wouldn't go down there because I go to places by myself and most of the time I GET REALLY PARANOID"

Same here same here Patrik, its why I like 'Backstreet Boys' so much now. Its the first song to even attempt to deal with that, especially for punks.

"Yeah, I've had lots of feedback on that actually. I really like that song, really believe in it, even more so these days. The first time I ever performed that one was on a John Peel session".

BACKSTREET BOYS

They stop you, no questions asked,

No time to spare,
And your eyes half asleep,
And your energy failing,
And its time to dissapear,
But they're always around somewhere,
And you move and you show,
And their fingers point and off they go,
And you breathe and they know,
And they hear you when you tippy toe,
And theres a lot of them,
And you're only one,
And your nerves, at every shadow,
Say to turn and run,
And they'd like you to turn
They'd like you to run...

All lyrics copyright Small Wonder, used (for once) with permission.

SINGLES

KNOCKOUT RELEASE OF THE MONTH

by Tony

JOHNNY THUNDERS:

You Can't put your Arms Around
A Memory. /Hurtin'.

(Real Records).

The Only Ones meet the
Dolls meet the Stones meet
Johnny T'unhers, this is the
first ex-Doll single that can
grace the same spindle as
Doll records.



A chorus that ends in a 'Lonely Planet Boy' steal has to be great, in fact I'd say this whole record drips off 'Lonely..' but the electric guitars of Peter Perrett and Johnny salvage it.

Blows anything the Heartbreaker ever breathed completely out of the window, compulsory purchase.

(Trivia note: the front pic is supposedly Henri Paul and not the man himself).

RAPED:

Cheap Night Out/ Fore Play
Playground (Parole Rec.)

Lavish sleeve, hot record, what are you waiting for? Christmas?

Actually it's a bit disappointing, not enough raunch and sleaze (you should hear it live baby) and too much of a pop feel.

Still, it's an excellent record from one of the few bands who you can believe in anymore.

CONTROLLERS:

Slow Boy/ Do the Uganda/
Suburban Suicide. (Siamese Records import from California)

Matches the Killjoys for intensive power drive, great real hard hard core punk single that stops becoming monotonous by its feel. Satisfaction guaranteed!

STIFF LITTLE FINGERS:

'78 Revolutions A Minute'/
Alternative Ulster. (Rough Trade Records).

This proves that

'Suspect Device' was no fluke, another single that has every-

thing, power, hookline, intelligence and a punk sensibility.

Why can't more punk bands make shoe-string budget records as good as this?

JULIE & GORDON:

Gordons Not A Meron/ Happy to
Know Ye. (Pogo thru WEA)

Have to admit it, I never really liked Jilted J., the lyrics were far too reactionary (comrade!). This however is so bad it's great, trash rock in the same league as the Piglets 'Johnny Reggae'

THE NIPS:

'Private Eye'/ 'All the Time
in the World' (Soho)

More rockabilly-punk from Shane and friends. If you liked the last one you'll cream over this, but it doesn't break any new ground.

STEVE TREATMENT

'5 'A' sided 45' (Rather Records)

Five songs scratched out on a hellishly cheap sounding guitar, the best is the T Rexy sounding 'Negative Nights' stuck at the end of side one. Hear it if you can, you won't regret it.

DEMON PREACHER:

'Little Miss Perfect/ Dub.
(Small Wonder).

Released as a joke more than anything, it's probably already deleted, but it's quite a delightful single. The b-side is essential for trash fans.

It's one of the singles I've played most over the last

month (so you can see what a state my taste buds are in).

SUBWAY SECT

Ambition/ A Different Story

I think we'll leave this one for the psuedos to drool over.

File under irrelevant (file under load of rubbish if you want the truth).

MICKY JUPP:

Natures Radio/ My Typewriter
(Stiff).

Remember Fox, Noosha and her flimsy forties dresses? This sounds like them.

The two best tracks from this losers album

SKIDS:

Sweet Suburbia/ Open Sound
(Virgin).

Competent but boring, the Skids have some excellent songs, this isn't one of them.

KIETH ARMSTRONG

Space Boogie/ An Amazing
Grace (Old Knew Wave Records).

Totally amazing record. Instrumental, I suppose you could call it electronic but it sounds like Aborigine music, but very weird, check it out.

SKOOSHNY:

'It Hides More Than it Tells' and three others (an EP in other words) (Alien Records import from California).

The Only Ones on downers, its music to come down to (and in the cold light of the day it's beautiful as well. You think beautiful a strange adjective? Listen to it and then tell me). Available from Rough Trade.

CHELSEA

'Urban Kids'/ 'No Flowers'
(Step Forward Rec.)

Third Chelsea single and the best, even so it still sounds horribly contrived. Its better live.

THE ANTS:

Young Parisians/ Lady. (Decca)

A full review when it comes out at end of Oct. Suffice to say it's incredible and the world will never be the same again.

THE NEW BUZZCOCKS ALBUM, OR A CASE OF MAKING AMENDS.

(both of these albums came in after the album page had been finished)

BUZZCOCKS:

'Love Bites' (United Artists).

The first Buzzcocks album caught me by surprise. No sooner had I marked it down as no more than another Wire type drone album (and said so in a curt three line review in R&T 11) than it shot to the top of the R&T chart and has now established itself as a major vote catcher each month.

And to add more salt to my wounds the Buzzcocks released classic single after classic single, so in a typical case of over-compensation I feel I should give this an indepth type review rather than a usual R&T assesment of no more than twenty five words.

Here we go then: First track takes a while to get going but when it does its a good if undistinguished start. Its more of a carry on from the last album than a fresh approach. Next track, the single 'Fallen in Love', is the new Buzzcocks sound. That's heavily laden with hooklines and love song lyrics that turn out to be so much more under the microscope. The next track, 'Operators Manual' leans heavily on a time-change gimmick, and its clever enough to work. Its the most likely candidate for the next single. So far into the album it sounds like Pete Shelley has learned about pacing and pronunciation for effect, even if the next track 'Nostalgia' passes by unnoticed.

'Just Lust', the current b-side follows and I realise that although so far its a pretty good album, its mainly been love or a variation on same lyric-wise, which seems a step backwards. 'Sixteen Again' is another 'new' Buzzcocks tune and bears repeated listening.

onto side two, and I realise why I gave up writing long reviews like this.

The first track is an instrumental which is fine for other musicians but drags on for us mere fans.

Next is the Steve Diggle track, 'Love is Lies', more love (a sudden flash of the Lurkers singing "Love love love, its another boring story") and the anguish of the aftermath of a broken relationship is accompanied by an acoustic guitar. Fitting really.

'Nothing Left' storns out after the ballad and has Ramonish tinges whilst Pete re-uses the "at all, at all, at all" line from 'What do I Get?', probably on purpose but as yet the lyrics are beyond me. Its old style Buzzcocks anyway.

'E.S.P.' follows with an interesting guitar lead intro thats a cross between glitter and psychedelia, maybe Shell-eyes answer to Devotes 'Light Pours Out of Me', if so its not as good.

The next track lasts for ever, its called 'Late for the Train', and its a dissapeinting finish to an album I liked far more than I expected. Its not as good as their last four singles led me to hope for but the only people its going to dissappoint are the hard punk fans who liked the first albums tracks like 'Fast Cars'.



(Watch Tony D. squirm as the crawling toad says he likes the Buzzcocks after all.)

FAB SNEAK PREVIEW
EXCLUSIVE SCOOP, WHIP
OUT THE MAGNIFYING
GLASS FOR THE PIC SLEEVE
OF THE ANTS FIRST SINGLE

ADAM and the ANTS



ADAM and the ANTS



LADY

AND THIS DAPPER GENT
CAUGHT US UNAWARES
TOO AS HE RELEASES HIS
MOST IRRELEVANT ALBUM
YET. DAVID BOWIE: 'Stage'

(RCA) ((double live album)

I suppose its not irrelevant if you went to the concerts (like I did) and want a souviner of this moving part of your otherwise mundane existence

As an album the first side is the best, with the Ziggy songs batched here (suprisingly no Jean Genie, or 'Alabama Whiskey Song' perhaps the single may be these two?), and the worst is side three. Can you honestly say the world needs another version of 'Sense of Doubt' played so competently that its sounds almost exactly like the version on Heroes with dubbed in screaming. This is the album to file alongside 'Peter & the Wolf'.

ALBUMS

RAMONES:

'Road to Ruin' (Sire)

Theres been a shift in the lands of Ramonia. Whereas before a Ramones album was good time music that made you feel like you just wanted to go out and damnwell create, with this l.p. its the sort of good time music you lay around and bang your fist on the floor to, or drunkenly bawl all over the shop whilst strumming your imaginary guitar and not much else.

The people who said the Ramones were just the Dictators with a diet were proved right.

'Road to Ruin'?, well these guys aint no neon angels but we get the drift. cue: when you start ripping off the

Runaways the end has to be nigh.

The thing is tho', I nearly wrote a review saying how pleasant this actually is and how the country influenced 'Questioningly' was one of the best things they've done.

I was going to do a big review of this thing but Gie Dadomo did that in Sounds Sept 16, and with space being so short I decided not to better. Suffice to say that this blows 'Darkness on the Edge' to smithereens, and leaves 'Born to Run' pretty tattered too.

The real Bruce Springbean has finally stood up! (!)

Its the only album this time round I could recommend



BLONDIE

'Parallel Lines' (Chrysalis)

At her hammersmith concerts the audience was mainly straight locking young (I guess) marrieds. The punk contingent were kept firmly in their place, and with an album like this the transformation is complete.

Exit Debbie Harry, young wild and free ex-Stillette from Maxs, enter Deborah Harry clean and refined Linda Ronstadt surrogate.

The music in some parts is quite good and catchy'n' stuff, but its not punk related anymore.

I still play the first album a lot, but this can join 'Plastic Letters' in the bargain bins

WAYNE COUNTY & THE ELECTRIC CHAIRS.

'Storm the Gates of Heaven' (Safari)

I like Wayne County a lot, but this album isn't the Electric Chairs. This is a heavy metal album, only 'Tomorrow is Another Day' suggests the emotion WC is capable of.

This album is a massive dissapointment, I hope this isn't their, uh, new direction. Bring back the sleaze and the tack and the glamour and the ritz, will the real Wayne County stand up please?

ALTERNATIVE TV and the HERE & NOW band.

'What You See Is What You Are' (Dept. Fun City)

Only for the truly committed. It contains two new ATV songs, 'Going Round in Circles' and 'Fellow Sufferer' - 'Sufferer' lasts for ten minutes and I've never managed to listen to it all the way thru yet, 'Going Round' last a minute and ever thats pushing it.

RICH KIDS:

'Ghost of Princes in Towers' (EMI)

I listen to this album and I hear well executed solos and clever catchy tunes and nearly beefy chords and I listen at it and wonder at the total lack of empathy between what this is and what I like.

I can admire it, can't fault its production or the Kids prowess, but it means as much to me as Lema Martell.

DEVO

'Q: Are WeNot Men?

A: We Are Devo!' (Virgin)

Devo dont bother me any more, I used to hate them with a passion but not now. I still hate them deep down, hate all their clever clever voices and rich-boy pretentious type melodies, and stupid costumes, and American (hip) humour, but I dont go on about it anymore.

File under (are they still around?).

(WILKO JOHNSON &) THE SOLID SENDERS. (Virgin)

In 1975 Wilko was the man with the Feelgoods, three years on and this all seems rather pointless and irrelevant.

DR FEELGOOD.

'Private Practice' (UA)

Same as above except more so.

CHROME.

'Alien Soundtracks' (Siren Recs, import).

The Solid Senders are out of time, this is out of focus.



BRUCE SPRINGSTEEN.

'Fire on the Fingertips' (Bostleg)

Quite possibly the definitive Bruce Springsteen.

Someone said that fearlessness should tell people "useful" things, like my thing in H&A 12 about how to abuse the underground and stuff. Like how to get to venues and which ones to avoid for instance. I'd have thought most people armed with an A-Z of London and a copy of NME would be able to find most places, but anyway heres the Tony D. Guide to the various venues, including their safety factors and the likely hood of getting beaten up at each of these.

VENUE GUIDE

It was a favourite place for seeing groups at the moment even tho' it does get too hot when it's packed. It closes at eleven which means you can get the tube home, or else you can go on to the Music Machine or Upstairs at Ronnies. If you've no money you can always go down and hang around Piccadilly and/or Leicester Square where theres activatly all night to keep you amused (but ~~many~~ beware the disco mob that come out of the Empire at three in the morning), the majority are drunkenly harmless but theres always some fucking like boys around).

Camden High St,
opp. Wornington Cres. tube station.
tel. 361 0428
open 8 - 2am

The best thing about this place is that for mos. nights theres free tickets around (available from record shops or some clothes shops during the day), otherwise it costs £1.70 to £2 usually. The other good things about here are that its open late enough to make finding a place to stay unnecessary (only three hours till the tubes start) and its big enough to wander around in without getting bored (too quickly). I used to hate this place when it opened, but now I'm spending more and more time there. After the Sneezeasy closed more and more people are going here just to hang out.

Corner of Cromwell Rd/North End Rd, W14
Beside W. Kensington tube,
tel: 603 6071.
open 7.30 - 11.

I've never really liked this place that much, the stage is in the wrong position and there never seems to be much atmosphere. It's also a bastard to get to for most people. £ About trouble, most people get to and fro by the tube which is literally three feet from the entrance so theres no time for a attack. Its sandwiched between Hammersmith and Earls Court two, which is fairly dicey.

White Hart pub,
246 High St, Acton.
open 8pm

Never been here yet, although its had Big Raped, Chelses and the Ants here. The reason is because I've heard ultra bad reports about gangs of Action skins and 8 tees and what-nocs, maybe they're all exaggerated maybe not, all I know is that a place which dares call itself the 'last Bastion of punk' is not worthy of the risks involved. If you knew any differen, I'd be glad to hear from you.

The Strand, WC2
Trafalgar Square tube.
tel. 836 3715.

Never been here either. It seems to have taken over from the Roundhouse as the big punk groups place to play. I've heard fairly good reports about it, only trouble is your bel's and wristbands and caps are taken off you at the door and it's a free for all to get them back at the end.

Upper St, Islington, N1.
Highbury & Islington tube, and
then walk down.

Very small place with big tradition of R&B. Packs out quickly and it's hard to see the small stage if anyone half-decent is playing. If you live up in the North or East it's handy but apart from that it's not usually worth the trek. About trouble, Jiltington was recently the scene of a "savage gang fight" between skin-heads and soul boys ('78s version of Meds) in which three guys were hospitalised.

off Portobello Rd under the Westway.
opens 8-2am (bar open till 12)

Ladbroke Grove tube.

The only time I went here I got attacked by a gang of black guys on the way home, that was last year tho' and things have supposedly improved. Due to a series of good billings its picked up a good reputation, and I suppose its worth going to if theres a good band on. Its a large hall type place which lacks atmosphere.

Corner of James St and King St.
Hovent Garden tube

col: 240 3961.

A dinky dive, expensive to get in, almost no view of the stage apart from at the immediate front, expensive drinks, horrible touristy type crowds. Its only advantage is that it's central. Closes at 2, but you're expected to be out by then.

7 Frith St, W1
~~XXXX~~ Leicester Square "tube".
 el. 439 0747

Costas £2 after 11 o'clock but there's usually free tickets somewhere (usually) or sometimes at the Marquee). Its advantages are that its little known and rarely packed, you can get (expensive) drinks up till three in the morning, and its 'intimate' small. The disadvantages are that its a small stage and a bad p.a. usually. Its the sort of place you go to after the Marquee to finish up the night. Troubles rare because its so central, although one time I took a wrong turning and walked around china town which was a bit scary at that time of night.

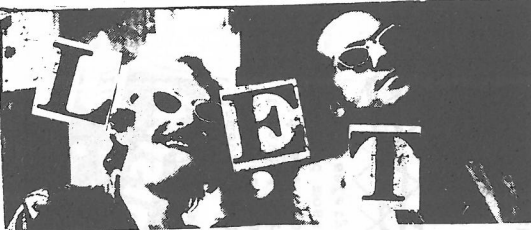
Chalk Farm Rd, NW1
Chalk Farm tube
Tel: 261 2564.

Practically finished as a punk venue, in its time it was quite fun and built up a little scene around it. Inside it was the same as the Music Machine, large enough to wander around in. It was here I saw the best gig of the year, X Ray SpeX/The Ants. The best arrangement for ~~me~~ being able to see the groups and dancing there is.

Next issues helpful consumer guide:
How to assemble a fire-bomb in your own garage!

Send the S115 home if
lost night and it hasn't.

these
walks
of
other
places
like
the
Red Cow
and
things
I know
but
this



After that one letter I printed last issue the hate mail poured in against young T.H. for daring to stick up for fashion, I decided to print a few of the replies, and then thought fuck it and decided to have an actual LETTERS PAGE. Here it is, starting off with two replies to T.H., and also TH himself wrote in again (four letters infact) so theres more from him.

Incidentally, if you want to write in strongly enough you'll no doubt have already taken note of the address up front.

Dear Tony,

regardless of how much Jimmy Pursey spends on booze each month, Viv Westwood is promoting punk as an image or fashion rather than an attitude. Punk began as an attitude and, as far as hardcore punks are concerned, still is.

Yet to be recognised as a punk is, to quote Isabelle Anscombe, "to conform to an established image". And there was I all the time thinking punk was anti-fashion.

Alan Hardy, Birmingham.

Surely Tony, if this geezer (T.H.) saves his six quid a week then how can he afford to go to gigs? If he doesn't go to gigs then why does he need the gear, and if he did go to gigs then he would see that you dont need the gear, just straights and t-shirt. Then he could spend his six quid at a gig and help pay for the running of the venues so they wont close down. And when did it ever feel like punk was going down the drain?

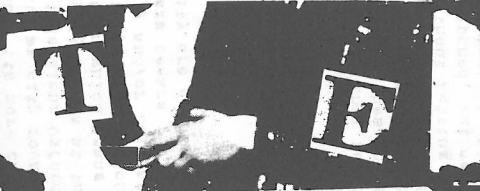
All in all R&T is pretty good by punk standards but you could just mention a few of the better, smaller bands who dont get enough publicity, and have the potential to be great, i.e. UK Subs, Leyton Buzzards, Raped.

Cedric and David Bastille

AND A LETTER FROM THE MAN HIMSELF, T.H.

Dear Tony,

sad to see the NME and everybody calling the Clash album, "possibly the years best rock album". Rock? What happened to punk, or even 'new wave' ? Me paranoid? Naw, just look at John Rotten, or should I say Lydon? Me paranoid? You Bet!!



I want to see a "Whatever Happened to?" feature on bands from last year like the Maniacs, Art Attax, Suburban Studs, Nosebleeds, Drones, Chelsea and god knows who else. And a FASHION page (dont say oh no!) cos fashion is shunned and sneered at but it is of most importance in punk. Punk is about rebellion - rebellion in music, attitudes, and clothes.

Bondage clothes symbolise the real bondage of jobs etc, so they say something about the person who wears them.

T.H., London.



Dear Tony,

in my mind punk has changed into a more formidable rock force - or isn't Mick Jones a superstar guitarist onstage? I love the Clash etc, but I knew they would develop into mainstream rock like the Dolls (only the Dolls came too soon).

The original Damned and Pistols and London SS - that was UK punk rock. The Roxy bands were punk too, but I'm sure a Sham 69, or even a "new" Lurkers fan would say different. Punk branched out into various directions, and when you link up bands like the Only Ones to Raped & The

Ants you're only catering for your own taste.

Alan Anger, London
(editor of 'Live Wire')

Dear Tony D.,

at our GROUP 4 gig I told you about I spent the whole day in the Town Hall, from 11 in the morning to 12 at night. The p.a. system didn't turn up so the band and the support had to make do with their own gear. Everything went okay apart from a futile attempt by a C.D.C. steward to stop the band from finishing their set which resulted in the police getting called to calm the explosive situation down. There was only one arrest.

Let me say that R&T is the best fanzine out, and I buy a few fanzines everytime

R

S

I'm in the town. I recently bought Chicken Shit, and its the worst I've read. Its fucking disgusting, the people who do it are perverted, Nazi, bastards trying to start a "send 'em back" campaign.

Judging by the attendance at the gig, things are good in Cumbernauld punkwise, cos there was about 200 people there although about 75 were "disco stompers and boogie on downers".

More Sham and Banshees.

Stephen Scott,
Cumbernauld (Scotland).

Caris,

about your ganster rock article. Caris Caris you impress us, you depress us, no you confuse us with many, so many clever half-thoughts and questions (but no answers) that we are forced to say YES YES without thinking for ourselves, but agreeing anyway.

And clever Tone positions Rennie and mates next to the article for DRAMATIC EMPHASIS.

Johnny Waller,
Dunfermline (Scotland), editor of Kingdom Come.

- ADVERTISEMENT -

prag VEC

OCT 17TH

OCT 17TH

MARQUEE, CLUB
ACKLAM, HALL

MARQUEE, CLUB
ACKLAM, HALL

OCT 20TH

OCT 20TH

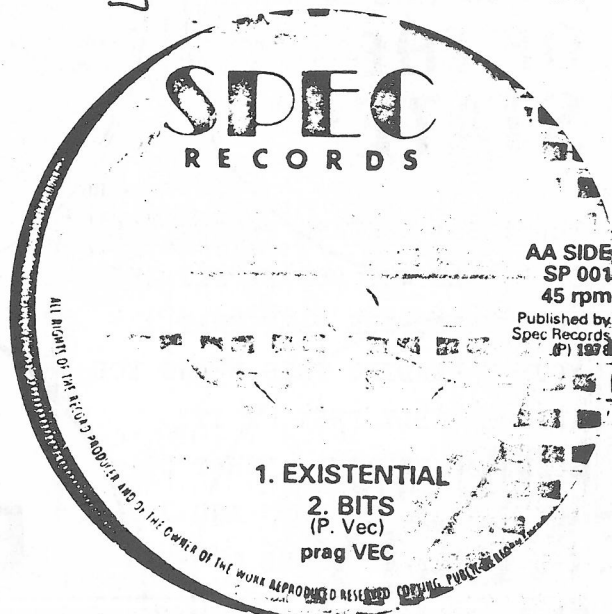


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FAMOUS BOUTIQUE CUM MEETING
PLACE THAT THE NEW YORK DOLLS
PLAYED WHENEVER IT WAS.
IT SHOWED WHAT SORT OF FREEDOM
THOSE OF US WHO DYE OUR HAIR
WOULD GET UNDER THEIR REV!

"I'M AN ENEMY OF THE
STATE" IS A SUPERFICIALLY
BLAND CLICHE, BUT BEING A
PUNK IS ALIEN TO THE STATE
AND TOO MANY PEOPLE ARE
TRYING TO MAKE YOU FORGET IT.

GRAFFITI ON THE KINGS RD:
"THE ANARCHIST PUNK PARTY
IS COMING". WE'RE ALREADY
HERE MATE, YOU'VE JUST GOT
TO OPEN YOUR EYES.

BEING AN ENEMY OF THE STATE
DOESN'T HAVE TO MEAN MARCHING
IN PROTEST TO THE IRAN EMB!
(ALTHOUGH IF THATS YOUR
KICK I'M NOT GOING TO SAY
YOU'RE GOING ABOUT IT THE
WRONG WAY). IT MEANS YOU'RE
FIGHTING TO REMAIN INDEPENDANT
OF THE STATE. TRYING TO BE
YOURSELF IN THE FACE OF LABOUR
NATIONALISATION AND SUPPLOCAT-
ING UNION RESTRICTIONS, OR
AGAINST TORY CONTROLLED FREE
ENTERPRISE.
AND I DON'T MEAN FIGHTING
LITERALLY, I MEAN USING YOUR
BRAIN.

REBEL ANARCHIST FACTION,
THE NEW FAD TO WRITE ON THE
WALLS SURE, BUT THAT DOESN'T
MEAN ITS NOT A LOT BETTER
THAN WRITING 'RICH KIDS' OR

PERHAPS YOU THINK
THIS IS A BIT STRONG?

Read the commentary first before you pass
judgement.

REBEL
ANARCHIST
FACTION



"FELLOW REVOLUTIONARIES...

We have sat quietly and suffered the violence of the system for too
long. We are being attacked daily. Violence does not only exist in the
army, the police, and the prisons. It exists in the shoddy alienating culture
pushed out by TV, films and magazines, it exists in the ugly sterility of
urban life. It exists in the daily exploitation of our Labour, which gives
big bosses the power to control our lives and run the system for their own
ends.
How many Rolls Royce... how many Northern Irelands... how many
anti-Trade Union bills will it take to demonstrate that in a crisis of cap-
italism the ruling class can only react by attacking the people politically?
But the system will never collapse or capitulate by itself.
More and more workers now realise this and are transforming union
consciousness into offensive political militancy. In one week one million
workers were on strike... Fords, Post Office, B.E.A., oil delivery workers...

Our role is to deepen the political contradictions at every level. We will
not achieve this by concentrating on 'issues' or by using watered down
socialist platitudes.
In Northern Ireland the British army and its minions has found a pract-
ising range: the C.S. gas and bullets in Belfast will be in Derby and Dag-
enham tomorrow.

Our attack is violent...
Our violence is organised.
The question is not whether the revolution will be violent. Organised
militant struggle and organised terrorism go side by side. These are the tac-
tics of the revolutionary class movement. Where two or three revolution-
aries use organised violence all over England are already using the name to
publicise their attacks on the system.
No revolution was ever won without violence.
Just as the structures and programmes of a new revolutionary society
must be incorporated into every organised base at every point in the
struggle, so must organised violence accompany every point of the struggle
until, armed the revolutionary working class, overthrows the capitalist
system.

THERE'S A CERTAIN PERCENTAGE
OF PEOPLE WHO DON'T "FIT IN"
THE STATE, THE FACT THAT
YOU'RE READING THIS MEANS YOU
ARE PROBABLY PART OF IT,
SO WHAT? YOU ASK, "WHAT DO
YOU WANT US TO DO?" AND I
CAN'T GIVE YOU MORE OF AN
ANSWER THAN SHOW YOUR COLOURS
, DEFY MORE MORALISTIC RULES
AND FOR GODS SAKE LET US
KNOW YOU'RE OUT THERE.

ANY COMMENTS ANYBODY?

I AM AN
ENEMY
OF THE
STATE

from Feb 1971

Communique 6
The Angry Brigade."